

Pete
Pete Interview 3
Sampling Day 3

Below in black is a word-for-word transcript of the March 28 interview with Peter Hoskin that is available on YouTube <https://youtu.be/54XOp9YbLrw>. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt
Pete = Peter Hoskin

0:00 Russ comments: The comments that I have inserted in the transcript below are intended as commentary about what I think at the time I write the comment, which is generally within a day or so of the interview. They are not to be confused with the Truth with a capital T; there is no guarantee that I will agree with them if I review them at some later time, at which time I might revise or extend them; they are invitations to Pete to disagree, or to amplify, or to say he doesn't understand, and so on. If he wishes to insert his own comments, he should pick a color other than this green and then do so. He should also feel free to correct the transcript.

0:02 Pete: Lovely. We're recording.

0:04 RTH: Okay. Sounds good to me.

0:07 Pete: [laughs] Um, so yeah, do you want to get started?

0:10 RTH: Yep, let's do it.

0:12 Pete: Okay, reaching for my notebook, um,

0:16 RTH: This is gonna be day 3. Day 3, I think.

Sample 3.1 discussion starts here

0:19 Pete: Day 3 is, is what I've written in my notebook as well. So, um, day 3, 1, beep 1. [RTH: Okay.] Um, so, um, there was a, (gosh, I'm just reminding myself my own notes). Um, I, I, I was literally scrolling with my mouse. I was at my computer; I was scrolling with my mouse, and the moment the beep went off, I was thinking in words "scroll, scroll," [laughs], um, which sounds strange. Um, but that was the motion my finger was doing on, on the actual scroll wheel in my mouse. So it went "scroll, scroll." Um, and I guess, um, quite hard to describe, but I had a, I was trying to rush through. I, I know we don't want context, but, um, I, I was trying to rush through some work, basically. Um, and I, I had the sense of speed, um, that was the sort of overriding thing.

1:26 Um, obviously I was looking at the screen, but what was on the screen, um, was that sort of only incidental to all this. Um, and, um, I, I, I put in my notes I alit on something. I got, sort of got to the destination of my scrolling only *after* the beep had gone off. Um, so as the beep went off, I was sort of mid scroll, as it were, hence that was, that was the feeling was speed, “scroll, scroll,” um, moving down. Um, and I, and I’ve also put to manage that I was more present in my fingertip than anywhere else. Um, this was not in, in a way, it didn’t feel like a head feeling. It felt like a very physical fingertip.

2:16 RTH: And by fingertip you mean the index finger of your right hand?

2:20 Pete: No, my, my right hand. Yes. Yes. The

2:21 RTH: Scroll, scrolling on the scroll button.

2:24 Pete: Yeah.

2:24 RTH: And so there’s several, there’s several different possibilities or a, aspects here. There’s the fingertip, the sense of speed, the saying of “scroll scroll” and the seeing of the thing moving on the screen. [Pete: Yeah.] Is any of those more prominent? Or are they all the same? Or,

2:41 Pete: Well, the, the least prominent is seeing the thing on the screen. Um, I sort of, as I said, I only alit on something on the screen after the beep had got ‘em off. Okay. Um, and until that point I was, I was sort of a little bit dissociated from the screen. Um, so that’s definitely the least prominent. I think the most prominent was, um, the feeling of speed. Um, I wasn’t literally set forward in my chair, but that’s kind of how it felt like I felt sort of, y’know, um, quick. Um, so, so I think that was the most prominent. Um, but, but there *was* a definite word, “scroll, scroll” in my head. And in time with two, two pulls on the mouse, the mouse wheel.

3:28 RTH: So the “scroll, scroll” is, is in tune with in time with synchronized too, I guess we could say with the mo, motion. So it’s “Scroll. Scroll.” [said while motioning with finger]

3:38 Pete: Yes.

3:39 RTH: Okay. And, and how is that, how are those words present to you?

3:45 Pete: Um, well, I say this, this I felt most present in my fingertip. These, these words were definitely what I said in my head. They, they, they, they almost felt like they were in my mouth. Um, but there was no movement in my mouth, so I didn’t mouth them. I didn’t move my tongue. Um, but they felt like that they were there

4:09 RTH: And spoken as if you were speaking them? Even though you weren’t actually speaking them.

4:13 Pete: Yeah. My voice, um, how I say it, um, yeah.

4:19 RTH: So this is a *spoken* thing, not a *heard* thing. It's not like I'm hearing my voice say, "scroll, scroll." It's, I'm speaking,

4:26 Pete: I'm hearing my voice say "scroll, scroll" because I've spoken it, but I haven't spoken.

4:32 RTH: But the pri what I'm trying to get at is whether this is primarily a hearing thing or primarily a speaking thing in, uh, we're recognizing that it's in your imagination both ways or not.

4:41 Pete: Yeah. Pri primarily a primarily a speaking thing. [RTH: Okay.] Yeah. Obviously I can hear it in some weird way. Um, but yeah, the, the sensation was not of hearing someone, albeit myself, say, "scroll, scroll." The, the sensation was of saying "scroll scroll."

5:01 RTH: Okay. And is it the sensation of giving yourself an instruction? Like *scroll now. Scroll now?* Or is this just a, a comment on what I'm doing?

5:11 Pete: Commentary is about, is the word I was going to use. [RTH: Okay.] Um, yeah, so it, it sort of commentary on my actions.

5:19 RTH: Okay. And that's at the same time as my fingertip...

5:24 Pete: Yes. Um, so my, I say I felt most present in my fingertip, and I still feel that's true, even though there was sort of "scroll, scroll" going on. Um, I was just very aware of my fingertip. I was aware of that motion. Um, yeah.

5:42 RTH: And is that a fingertip, like a kinesthetic thing? Like I feel, I feel my finger moving? Or do I feel my finger on the mouse? I feel the,

5:49 Pete: I mean, obviously some of it's just purely physical, um, or, or, or kinesthetic. But I felt, um, gosh, it's really hard to describe. Um, my fingertip was the most important part of me at that moment. Um,

6:08 RTH: And is it my, so the, what I'm trying to get at is whether it's the *fingertip* that's, or is it the *mouse* that is being contacted by my fingertip?

6:18 Pete: It, it's, it is the point of contact, but it's the fingertip.

6:21 RTH: Okay. And then there is the sense of speed.

6:30 Pete: Yeah.

6:31 RTH: Which metaphorically speaking is like, I'm moving my body forward.

6:35 Pete: Yeah.

6:35 RTH: But does this seem like a bodily sense of speed? O is this a sense of speed that not really bodily, but if I have to tell you about it, I'm gonna say it's in the body.

6:46 Pete: Um, [pause] y'know, it's, I think the latter. Um, I don't, I'd almost go further and say it felt *outside of my body* in a way. Um, like I was in a, a *moment* of speed, if that makes sense. Um, so the, the moment is not separate to me, it's, it's, but I'm immersed in it. Does that make sense? Um, [RTH: Yeah. It does.] so it, it, it definitely was not what I would say. It definitely was not a bodily thing. I mean, we've talked about these things before where, y'know, um, y'know, I felt in my heart or I felt in my stomach, or it *definitely* wasn't that at all. Um, it felt more encompassing, I guess is the word I'd use.

7:39 RTH: And is *speed* the word *speed*—we've used the word speed so far, and I'm wondering whether that's the best word. I'm not trying to say that it's not. I just, I just wanna... Speed could be a sort of a dispassionate I'm *rapidly* moving. Or it could be an I'm *impatiently* moving or it could be a, I *feel rushed*...?

8:05 Pete: No, I didn't feel like it's more, if I had to relate it to anything I, some *efficiency*. It was more this sense of I've got stuff to do. But getting through it, it, it wasn't, it wasn't, but it wasn't efficiency as a pressure. It was almost efficiency as self-congratulation where, um, "scroll scroll!" y'know, we, with [inaudible] here, I am doing it. Y'know, it was more the more the feeling, I guess.

8:31 RTH: Okay. Then I think I'm good. I'm, I'm rapidly moving through this stuff, [Pete: Yeah.] mostly focused on my fingertip and the simultaneous saying of "scroll, scroll."

8:45 Pete: Yes.

8:49 RTH: And, and I presumably have some *sense* of what I'm *seeing*, but that is not in my awareness [Pete: No, it's...] because I'm gonna, I'm gonna alight on something when it gets to be the right thing to alight on.

9:02 Pete: Yes. And then when I, when I lit on it, it, it, that became, that became my focus. Um, but that was after the beep.

9:09 RTH: But in the, but in the moment it's,

9:12 Pete: Yeah, slightly neither here nor there. [RTH: Okay.] Obviously I'm experiencing, experiencing it on some level, but it wasn't the primary thing at all.

9:23 RTH: Okay. Then I think I'm good.

9:25 Pete: Okay.

9:26 RTH: Number 2.

9:28 Pete: Beep 2.

9:30 RTH: And are these beeps from today or yesterday, by the way?

Sample 3.2 discussion starts here

9:32 Pete: Today, today. Uh, you're going to see how strange my weekends are. Um... I'm just reading my own notes... [pause] Okay. So, the moment the beep went on— off— I wrote, I put "there's an inchoate sense that I needed to pick something up from the shop," and that something being a parcel. So, and a parcel delivered and I needed to get it from my local corner shop. Um, I *think* I said this to myself, but I couldn't tell you the words. And what I mean by that is it, it felt like a spoken thought in the same way that "scroll, scroll" was spoken, but different to "scroll, scroll." There were, there weren't words present. I couldn't tell you what sentence I said to myself. And it certainly wasn't *anything* as clear as, um, "oh, I need to go and pick up something from the shops." But it kind of felt like that. And I know that's a strange thing to say, or maybe it's not.

9:32 Russ comments: RE "I know that's a strange thing to say, or maybe it's not."
This is a sign of the natural attitude at work: in the natural world it is indeed strange to say that something is spoken but with no words. A large part of the DES method is the "bracketing of the natural attitude" [or, for short, pirating Husserl, the *epoché*]: recognizing that the experiential world does not follow the same rules as the physical world, and so putting out of play the natural-world rules/expectations. The object is to focus on what is experienced, regardless of whether it is similar to or different from what might be expected in the external world. That takes practice, which is one of the reasons that DES requires multiple "iterative" sessions with critical interviews in between.

10:44 [Pete continues] Um, simultaneously I had, again [inaudible] this was a bit, I've put a very, very *diffuse*, in quote marks, *picture* of the shop in my head. Um, though, and I put in, (sorry, this is, this is, this is a strange one) though it was both *inside* the shop and outside the shop and *neither*. Um, so there was a, I was about to say **definite picture** of the shop in my head, but it was also very *indefinite* in that it wasn't, y'know, it wasn't a photograph of the outside of the shop. It wasn't what it looked like inside. *But!* (I'm, I'm straining) I want to say there was a *clear image* of the shop in my head, but it, it wasn't so clear that I could tell you where it was in the shop. Um, so yeah, so, so this, this thought seemed to have an image that wasn't an image attached to it, and words that weren't words, I guess.

10:44 Russ comments: Pete is being quite confidently forthcoming about the seeming impossibility of his experience, and yet describing that experience anyway. Good! He is working on the *epoché*.

11:42 RTH: And, and so were those two, and is that it for the, these two streams?

11:46 Pete: Yes It is, yes. That's it.

11:47 RTH: And do those seem equally present to you, the speaking without words and the seeing without pictures?

11:51 Pete: Yes. Yeah, yeah.

11:53 RTH: Okay. So let's start with the pictures, cuz that's where we're sort of left off. So does this, does this seem like I am, like that there's a *picture there*? [Pete: Hmm!] Or does it seem like there's a seeing without a picture? So I'm trying to, I'm trying to, to distinguish between the act of seeing, the feeling of looking at something, [Pete: Yeah.] or that, or that the actual focus is on *what I'm seeing*, like there's an image of it.

12:19 Pete: Seeing without picture might be a good description. [RTH: Mm-hmm.] Um, in that I really, I really felt like I was seeing something *in my head*. Um, but there was not a clear picture. So I knew, I knew it was the shop.

12:38 RTH: So I am *seeing* the shop..

12:41 Pete: Yeah.

12:43 RTH: And I'm seeing both the inside of the shop [Pete: Kind of, y'know...] and the outside of the shop, but I'm not actually seeing either one of those things.

12:52 Pete: Yes.

12:53 RTH: And, and when you, your original description was something like, I'm seeing the inside and the outside *and neither*. Was, did the, *and neither* mean that I'm seeing some third view, or does it mean that I'm just really not seeing either one of 'em?

13:10 Pete: There is no picture of either one of them.

13:13 RTH: Say that again.

13:14 Pete: Um, there is no picture of either one of them. But I don't want to say that I wasn't seeing either one of them because the, the sensation I got was of *seeing the shop*. [RTH: Okay.] Um, but, but when we've talked before, I guess I guess to contrast it with something, when we've talked before, it often seems like I've had two images in my head and, y'know, I can have an image over here and an image over here. And, um, this was *not* like I had an image of the inside of the shop *and* an image of the outside of the shop. There was, there was nothing. But I was, I *so, so, so felt* like I was *seeing* something.

13:14 Russ comments: Pete is very confident in describing something that seems impossible. Good!

13:51 RTH: Okay. So lemme give a little lecture here. The, I think it is *absolutely* possible to see, to have the experience of seeing, and to, and to understand what it is that I'm seeing (as, in this case, the two views of the shop) without there being any articulation *at all* of what it is that I'm seeing. [Pete: Okay.] So the, what it is that you're describing here, I think is a, is a, I, I would say a not terribly unusual thing.

[Pete: Okay.] But it, it, it violates the rules of, of, of what you think ought to be possible. And, [Pete: Yes] but that, but that's a presupposition basically based on that very careful examination of, of inner experience.

13:51 Russ comments: This "little lecture" is RTH's way of being supportive of Pete in his struggle (and it is evident that there is a struggle) to bracket the natural attitude as he describes his inner experience. (This lecture will continue at 13:51 and 19:51).

14:29 Pete: Yeah.

14:30 RTH: So seeing, seeing without the thing seen, which is I think what you're describing here, [Pete: Yes.] is possible.

14:39 Pete: Okay.

14:40 RTH: And it seems quite, quite parallel... So I'm, so if we, have we exhausted this aspect of it? I'm, I'm seeing both the inside of the shop and the outside of the shop in *one seeing*, this is not two, two parallel seeings I'm gathering.

14:56 Pete: Yeah, it's in one seeing,

14:58 RTH: But I don't actually see any of those details, and yet I clearly understand myself to be seeing.

15:05 Pete: Yeah, that's exactly right. Yeah.

15:08 RTH: Okay. All right. Then let's move on to the other, which seems like it's more or less the same thing: [Pete: Yes!] I understand myself to be *saying*, and what I'm saying is I need to pick up my package...

15:21 Pete: The parcel from the shop, yeah. But, um, but I, but then un, *unlike* the case of "scroll, scroll," those words were *not* in my head. Um, it just, I had the sensation of talking to myself (for want of a better phrase). Um, I had the sensation of words. I, if I had to put words to it, it would be those words, y'know, "I, I have to pick up something from the shop." Um, but that's also me making up the words. There were no words there.

15:54 RTH: So are there, is, is the sensation of speaking, let's set aside the, the presence or absence of the words.[Pete: Yeah.] Is the sensation of speaking the same as "scroll, scroll?"

16:06 Pete: Yes.

16:07 RTH: So I'm doing, I am doing the same thing. [Pete: Yes.] Except that in the "scroll, scroll" case, the outcome of it, the *output* of it [Pete: Yeah.] Is clearly present to me. [Pete: Yes.] And in the, in the present case it's not present, even though I know what I'm saying.

16:25 Pete: Yes, that's exactly right. Okay.

16:29 RTH: And that does seem pretty parallel-ly the same kind of a deal as the seeing. Even though, even though, and, and including that both of those seem like they're impossible in the real world, but in the, in the experiential world, lots of things are possible.

16:48 Pete: [laughs] Yeah. But that's what I said it felt like the vocal version of the seeing. [RTH: Okay.] Um, yeah. That's all I can really say about it.

16:48 Russ comments: Pete is pretty impressively bracketing the natural attitude and describing experiential phenomena that would be impossible in the real world.

17:01 RTH: And I think I'm good. And what, I guess I want to, to be clear, this seems like sort of two parallel streams...

17:09 Pete: Yes.

17:10 RTH: ...as opposed to one stream with two separate aspects.

17:19 Pete: ... Sorry, I almost can't wrap my head around that. Um, could, could you [crosstalk]

17:26 RTH: The question, what I, what I'm trying to get at is: does it seem like I am both speaking without words and seeing without images as, as two separate but parallel things? Or does it seem like I am in some way imagining this shop and the picking up? And I could say about that, that, well, I'm both speaking and hearing it, speaking and seeing—

17:53 Pete: I think they, they seem more like two parallel things.

17:57 RTH: That's the way I understood it. Just,

17:59 Pete: Yeah.

18:00 RTH: Triple checking, I guess you might say. Then I think I'm good.

18:06 Pete: Right.

18:06 RTH: And, and I would say just as a, as an aside here, the, in order to discover the possibility of the phenomenon that we're describing here—seeing without, without the thing seen and speaking, without the thing spoken—you need to, you, you need to have gone through something as careful or better than what we're going through here...

18:28 Pete: Yeah.

18:28 RTH: ...which is why the pheno, phenomenon is not well known. Because,

18:32 Pete: Yeah, yeah.

18:34 RTH: Um, cuz if somebody were, if somebody were to have asked you casually, well, what were you thinking about now? You would've said, well, I was talking to myself and I was saying that I was, had to go, had to go to the store. You,

18:44 Pete: I must admit as, as my own aside. Um, I think when we started, I think I said to you like, oh, I often speak to myself, talk to myself. And even just going through this process, I realized like, *oh no, it's not all straightforward as that*. And I rarely, I rarely talk to myself in the same way that *I think I do*. Um, "scroll, scroll, scroll" is almost like the first example I've come across of how I thought I always thought. Um, and then everything else has been divergent from that. Um, so yeah, that

18:44 Russ comments: I often say that one of the main findings of my research is that people are often (perhaps usually) mistaken, and sometimes hugely mistaken, about the nature of their own inner experience. I'm pretty sure that that claim is rarely accepted as being important—that nearly everyone to whom I say that thinks *well, maybe other people but certainly not me!* That is, nearly everyone has a presupposition of the natural attitude, and like all presuppositions, there is an *of course it is true*-ness built into it. That is, as I have said frequently (but no one believes, as of course must be the case), presuppositions are mini or maxi delusions.

It is perhaps remarkable that, for Pete, that delusion is being abraded away—that is, it takes only three DES hours to put pretty strong cracks in the delusion. How is that possible?

I think, broadly speaking, there are two ingredients that contribute to the abrading of his delusion: (1) I *never* attacked or tried to talk Pete out of his delusion. That is, I never argued with Pete about the ubiquitous presence of innerly spoken sentences. And (2) DES is a situation where Pete and I *together can try* to be genuinely-on-the-money with each other about the characteristics of Pete's inner experience. As one example, he and I worked together at multiple instances to describe the details of the manner in which words appeared or didn't appear to him.

RE "when we started, I think I said to you like, oh, I often speak to myself, talk to myself. And even just going through this process, I realized like, *oh no, it's not all straightforward as that*."

That statement is in some ways a corollary of (1): it is *Pete*, not RTH, who is restating the general nature of Pete's inner experience.

In short, any good student of human nature knows that there is no point trying to talk someone out of a delusion. But it is possible to structure situations where delusions can be abraded away.

19:17 RTH: Should be, should be an interesting article to write. And, and relatively straightforward, it seems, it would seem after,

Sample 3.3 discussion starts here

19:22 Pete: Um, we'll say, we'll see [RTH laughs], um, so beep 3, um, no, actually this one, this one is *very* word heavy. Um,

19:33 RTH: Very which heavy?

19:35 Pete: It's *word* heavy. [RTH: Word heavy.] It's speaking-to-myself heavy. [RTH: Okay.] Um, um, so there were *very specific* words to this, and I'll give the, I'll give a tiny bit of context just because I think it might be necessary. In this case, I was planning out—

19:51 RTH: So before, before you gimme the context, lemme let me, lemme give one more, one more lecture. [Pete: Yeah.] What we saw in the, in the last, in the last beep was that it's possible to separate out speaking and the word spoken [Pete: Yeah.] in the sense that I, I can, I can understand myself to be speaking even though the words aren't spoke, uh, spoken.

19:51 Russ comments: This is really a continuation of the “little lecture” about bracketing of presuppositions about the natural attitude (the epoché) that started at 13:51 (and will continue at 29:50).

20:07 Pete: Yeah, yeah.

20:08 RTH: It's, it's entirely possible for it to be the other way around. Uh, the words, I can understand the words being present *as if* spoken, but I don't feel myself to be *speaking* them.

20:17 Pete: Yes, yeah.

20:18 RTH: That would be the, all all, all of those possibilities...

20:22 Pete: Are fine.

20:23 RTH: ...are, are available to inner experience. Let's put it that way. [Pete: (laughs) Okay, fair.] And I'm not trying to say that's the way *you do it*. I'm trying [Pete: Yeah.] or I'm, I'm just trying to say that once we, once you understand that, that, that the speaking and the words present and the intonation and the meaning behind them and all that stuff, which seems like it ought to be *one deal*, [Pete: Yep.] it's not. They're, they're, they're one deal *sometimes*, [Pete: Yeah.] and sometimes they're s-s-separate aspects.

20:23 Russ comments: RE “And I'm not trying to say that's the way *you do it*.”
This is an explicit acknowledgement of what was point (1) in the comment at 18:44.

20:48 Pete: Okay. Um, well in this case they are one deal, [RTH: Okay.] um, because I was planning an article in my head. Um, and the beep goes off, and actually two things are happening, I think. Um, one is, one is word based, and I'd come up with a sentence that I wanted to include in a review. Um, and it will seem like a long sentence given that the beep is very short. But the whole sentence was spoken in

my head at that moment. Um, and that was, “He does in paragraphs what others have struggled to do in books.” Um, so that, that sentence was present in my head. Um,

20:48 Russ comments: RE “it will seem like a long sentence given that the beep is very short.”
DES is *not* about short experiences, and the beep is *not* short. The beep has a *short rise time*, so that it can, as best possible, identify a particular moment. But the moment itself can be short, longish (as here), or long.
RTH will speak to this issue at 27:35.

21:34 RTH: Would you say that, say that sentence again, cuz I got it sort of garbled.

21:37 Pete: He, uh, “He does in paragraphs what others have struggled to do in books.” So, so basically I’m, I’m saying that a writer is very good at parsing a subject. Um, and at the same time, and this was *unspoken*, this was simultaneous, I had a thought, a sort of an anticipatory thought, um, and I was asking myself, although it’s *unspoken*, *how many books on AI have I read?* (on artificial intelligence?) Um, and I had this *acute* sense that I was *just about* to embark on plotting them up in my head, um, when the, the beep goes off. Um, so it’s not that process as of yet.

22:30 RTH: So two simultaneous processes.

22:33 Pete: Yes.

22:34 RTH: Equally present, or one more than the other?

22:38 Pete: Um, I think the, the sort of anticipatory, *how many AI books have I read?* was more present, um, because I, I think obviously the, the thinking of the article and the words I was going to use *led into* the beep. And then the AI one was sort of more *coming out of* the beep. They’re both there at the moment. This is a very rough way of describing it, but they are both present at the time of the beep. But one feels like it’s crescendo-ing and one feels like it’s,

23:12 RTH: Waxing and waning, or whatever.

23:13 Pete: Yeah, exactly, exactly! Diminuendo-ing. Um, but, um, but yeah, so I’d, I’d say the AI, how, how meant the question, the anticipation, was stronger.

23:25 RTH: Well, let’s start there. [Pete: Okay.] And, and, and I’m gathering, this is *not* in words.

23:33 Pete: No, no. It was, it’s entirely, it’s *unspoken*. It’s unheard. Um, there are no words. It’s just, uh, *anticipation*.

23:33 Russ comments: I am often asked what is the warrant for believing what my DES participants tell me, to which I acknowledge that it is quite possible that one or another of my participants is a skilled prevaricator, and I will no doubt be taken in by them.

However, the present example strikes me as excellent evidence that Pete is becoming pretty skilled at describing his experience as it was experienced. (1) The present description of unworded thinking is antithetical to his own speaking-to-myself-all-the-time presupposition—that is, he is talking *against* his own interests; (2) This unworded aspect *is in the same sample* as a complete-sentence aspect, so you can't say he was simply distracted at this moment; (3) His displayed affect is consonant with some recognition that he is describing something that he himself thinks is weird; (4) His accounting of the time recognition is quite precise and believable.

I happily accept that Pete may be having me on, that his intention is to write an article about how it is possible to get Russ to believe things that are not true. If that is the case, then Pete is *very* skilled. The account he is giving would be *very* difficult for someone to make up.

- 23:46 RTH: And the anticipation is... Um, I'm, I, I'm not sure I understood. I'm, I'm about to count up the books, [Pete: Yes.] I'm about to review the books that I read, something like that?
- 23:54 Pete: So it relates to the, the, the words it relates to the sentence I've just written in my head. Um, because basically the— I mean, I'll give you the short bit of context. So I'm, I'm write, reading this book at the moment on AI. Um, and, um, it's very good at summarizing some quite huge concepts. So that was, that was the sentence I've come up with in my head. Y'know, "he does in paragraphs what others have struggled to do in books." And as soon as I came up with that sentence, I thought I was inquiring of myself well, um, how, how, how equipped am I to make that judgment? How many books on AI have I read? Um,
- 24:36 RTH: So you're sort of refining the, "what others have done in books" section of this.
- 24:41 Pete: Yes, exactly.
- 24:42 RTH: How, how many other, how many others are there? And, uh,
- 24:45 Pete: Uh, yeah, which ones have I read and how, how many of them do a bad job? And, y'know, I'd have gone into these sorts of questions, had the beep, not...
- 24:53 RTH: So it's not so much about, it's not so much about counting, but, uh, the incipient consideration of the, I guess the predicate of this original sentence or whatever.
- 25:06 Pete: Yes, exactly. Exactly. [RTH: Okay.] I te— I guess I'm testing, I was testing my own sentence. [RTH: Got it.] Um, yeah.
- 25:18 RTH: And that is a *pretty clearly defined but not worded thinking* thing.
- 25:28 Pete: Yes. Um, yeah, there definitely, as I was questioning myself, there was no worded question at all. Um, but,

25:39 RTH: So arising, arising within my cognition, [Pete: Un hmm.] this is, is some consideration of the books that I have read on AI.

25:52 Pete: Yes, yes. And this is why I keep using the word “anticipatory.” It feels like, um, like I know what’s coming in my head. I know what the next task of thought is to be, and that was almost the sum of it, um, or this anticipation of the next task.

26:16 RTH: Okay. And I think I’m good with that portion.

26:18 Pete: Yeah.

26:19 RTH: And then there’s the sentence, which [RTH: Yeah] I understand. I am speaking that entire sentence.

26:26 Pete: Yes.

26:27 RTH: And, and is that speaking in the same sense as “scroll, scroll?”

26:30 Pete: Yes, exactly.

26:32 RTH: So I’m speaking in my own voice.

26:35 Pete: Yeah.

26:36 RTH: Naturally inflected?

26:38 Pete: Yes.

26:39 RTH: You had said it out loud, you would’ve said it the same way?

26:42 Pete: Yes.

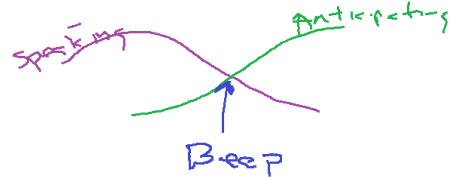
26:43 RTH: If you were telling me about it, for example, if I had been there, you would’ve said,

26:47 Pete: Yeah. Um, “he does in paragraphs what he has struggled to do in books.” Uh, what other struggles to do in books. Yeah, exactly the same.

26:54 RTH: And then—

26:56 Pete: Although, sorry! I say that, um, this is, this is where it breaks down and it’s a bit tricky to describe. The same but quicker. Like, it, it was my speaking voice, but it, it occupied much less time. It’s, it’s not like this thought took, um, however many seconds, three seconds or something. It did not take three seconds to think of those words in my head or to *say* them or to *hear* them. Um, it’s more of an instantaneous, it’s felt like more like an instantaneous thing, even though I *definitely spoke* it in my head. Does that make sense?

27:35 RTH: It absolutely makes sense. So I gotta give a little lecture here, too. [Pete: Yeah.] The, so first off, I, I, when you, when we started this conversation about this beep, you, you said something about beep's being short or something like that. [see 20:48] Experiences are not necessarily short from my point of view. [Pete: Yeah.] What I'm, what I'm, I don't, I'm not looking for *short* experiences. I'm looking for experiences that take place at a particular time and, and that [Pete: Yeah.] And defining that time as, as, as carefully as we can. [Pete: Yeah.] And I think you've done a, you've done a good job of describing here what, what seems to me to be, if, if you had, [draws a schematic similar to what is shown here] you had some kind of experience of speaking, which is sort of waning, [Pete: Yeah.] and now you got a, a thinking about this sort of grow, growing, and the beep happens somewhere in here.[Pete: Yeah.] So that the, the, the experiences themselves can be longer than what's, than what's happening at the moment of the beep. [Pete: Okay.] That's the point that I'm trying to say here.



28:32 Pete: Okay, that makes sense. I, but what I, I would still say that what I just said *pertains* in that, um, I guess that this sentence was forming in my head before the beep went off. Um, but it still all happened quicker than it would take to say it. [RTH: Okay.] Um,

28:49 RTH: And, and that was gonna be the second half of my lecture. [Pete: Yup.] So the, so I, so I agree that I'm, I'm, I'm saying that I'm accepting the fact that the experience is of speaking that the, that the speaking, that this experience seems somehow compressed in time. [gestures with both hands as if compressing] [Pete: Yeah.] But that, but what I want the point of my lecture, I guess, is that I would like to know, and, and without assuming that just because it's compressed in time *doesn't* mean it feels like I'm speaking *rapidly*.

29:18 Pete: Yes.

29:19 RTH: So, so does it seem like I'm speaking rapidly? Or does it seem like I'm speaking at my normal pace, even though somehow it's happening faster?

29:26 Pete: The, the latter.

29:28 RTH: Okay. And that, that seemed you, I see the quizzical look on your face, but there's no reason why that has to be the case. So for, for example, I suspect that you've had the, you've had the experience of listening to a podcast or something and turning the speed up so that it's going [Pete: Yeah.] 2X or something like that. And after, [crosstalk]

29:46 Pete: I always listen to podcasts on 3X, which is one, one of my worst, worst habits.

29:50 RTH: Okay. But my, my guess is that after you've, once you've settled into that, it sounds to you like the, like it's at 1X even, even though it's at 3x. And that's [Pete:

Precisely!] and, and that is a, an experiential fact, I think, and it can happen inside your experience just, just as well. So you can experience yourself both as speaking at a normal rate of speed *and* accomplishing the length of the sentences in, in what would in the real world have to be a shorter amount of time. [Pete: Hmm.] And, and, and that, that would, does, does not necessarily seem at all strange to you at the time, which is what I'm [Pete: Yeah.] gathering is happening here.

29:50 Russ comments: This is a continuation of the little lecture about bracketing the natural attitude (the epoché) that started at 13:51 and continued at 19:51.

30:27 Pete: Yes. That's a very good analogy, actually, the podcast one. Yeah.

30:34 RTH: Okay... [pause] So I think I'm actually good about that then. [Pete: Cool.] Assuming that, well, what I, what I've got out of this is that I am... I am engaged in somehow reflecting on, I guess, this book that I'm reading.

30:59 Pete: Yes.

31:00 RTH: So the reading I, I've, I have suspended the reading at the moment, [Pete: Yes.] or am I continuing to read?

31:07 Pete: I, I, I mean, I haven't, the, the, I wasn't reading the book at that moment. I was actually walking through my garden to this office. Um, this is at the bottom of my garden. Um, but thinking about the review that I'm going to write, um, so I mean, that's the context.

31:23 RTH: Okay. So I, and, and as I'm contemplating that this, I *speak* this sentence. [Pete: Mm-hmm.] in my normal everyday voice, except that in the, somehow it's coming out faster in my experience or whatever.

31:37 Pete: Yes.

31:37 RTH: And, but it doesn't seem faster to me. [talks fast] It doesn't seem like I'm talking fast. It just, it's just somehow I recognize, on reflection, and it must have been fast, or something.

31:47 Pete: Yeah.

31:49 RTH: And at the same time, I recognize that I'm in the beginning phase of a contemplation of the truth-value of the second half of the sentence, I guess. Something like that.

31:59 Pete: Yes. Yeah, yeah.

32:01 RTH: Well, alright. And I think I'm good.

Sample 3.4 discussion starts here

- 32:10 Pete: Um, it's, um, uh, beep 4, I'll, I'll just say what I've written, really. Uh, this, the moment the beep went off felt like, um, the moment when I transferred from what I put as an *internal* thing to an *external* thing. Um, the internal thing is I, I was in our kitchen and I was, um, anticipating hitting a chicken with a, um, a rolling pin, um, chicken breasts, to flatten them out so we could turn them into schnitzel, basically. Um, and that was a very visual thought. Um, it was very much a, a, um, when, when I say *anticipatory*, I mean that almost in just the most classical way that, um, I was picturing a chicken, I was picturing a, um, rolling pin in my hand. I was picturing hitting it. Um, uh, all of these images were clear, but they're also simultaneous. Like the timeline again was, the timeline was extraordinarily compressed. It sort of all happened in one very— it didn't feel quick in my head, but in terms of the time it must have taken, the image was very quick.
- 33:33 Um, at the moment, the beep went, went off. I'd just seen as I was in the kitchen, um, I'd also just seen our cat. Um, uh, and I, I looked at my cat and then I, (she's called "Nicole," um, but our 2-year-old just calls her "cat") um, and I heard my 2-year-old voice, um, just say "cat!" like that. And I sort of, I would have said it to myself, but it was *not my voice*. It was my two-year-old's voice. But I was the one saying it, it was more like, um, I was saying it *jokingly*, or *ironically* is not quite the word, but like, um... [RTH: *Jokingly*.] Yeah, *jokingly*. I was almost having like a little joke to myself. Oh, it's rather than thinking, "oh look!, It's Nicole, our cat." It's just like, "cat!" like that, y'know? Um, but it was definitely in Aubrey, our two year old's, voice.
- 34:29 Um, and, and I'm giving two separate things, and they were separate as soon as Nicole, as soon as I had "cat," the chicken went out my head. Um, but the beep went off exactly at that moment. So that's why I'm giving what might feel like a bit of a before and after. I can't, I can't pinpoint the exact moment. Um, if, if anything I put in, and I think it was the moment when I transferred from one to the other.
- 34:57 RTH: So let's start with, with the cat. So I'm, what I've heard you say, and I wanna make sure that I'm understanding this correctly, is that I'm speaking this, this my, this is my experience *of speaking*, [Pete: Yes.] but I'm speaking it not in my own voice. I'm speaking it in *Aubrey's* voice.
- 35:15 Pete: Yes, or... [looks quizzical] I think it was Aubrey's voice that, like, it could have been *my impression* of Aubrey, but I'm pretty sure it was Aubrey's voice. Um, and the other thing as well related to what you said previously, it was definitely a *speaking* sensation, not a hearing sensation. So it was *not* that I was hearing *Aubrey say it*, it was definitely that I was speaking it.
- 35:38 RTH: Okay. That's what I, that's what I understood you to be saying, and I wanted to make, make sure that's, that's right. [Pete: Yeah.] And, and whether you are *miming* Aubrey, or whether you are just plain *speaking* Aubrey, is there a way to tease it apart? And maybe not, maybe that's not possible. [Pete: Umm...] Does, does.... So does it seem like I'm giving my, does it seem like I'm giving an *impression of* Aubrey? Or does it seem like I'm just *speaking as* Aubrey? Or doesn't that matter?
- 36:12 Pete: It's, it's very, I think it *does* matter. It's, it's hard to tease apart, though, because it's why I said *jokingly*. Because I think it was almost like, obviously for my own self-

amusement almost, or we said this silly thing rather than calling her by her name. [RTH: Right.] And it's, it's lovable. Um, I'm not saying silly me in a mean way. But she said this silly thing, and I was copying it. I saw Nicole; "cat!" y'know, and it just sort of made me smile internally. Um, but, um, but yeah, I mean, this is why I mentioned *jokingly* because it's, it's somewhere *between miming and saying*, if that makes sense. Um, I, it's why I can't quite articulate whether it's my voice or Aubrey's. I,...

37:10 RTH: So in the, in the little, in the little lecture mode, I would say, uh, I think it is *possible* to speak in someone else's voice, [Pete: Yeah.] to, and, and have there be no *jokingly* involved about it, but I can, but I can have the experience of speaking as much as the sentence that you were speaking in the last one, but, but to have that being articulated in somebody else's voice, whether that's somebody that I know or, or, or some actor, or some robot voice or whatever, it's, it's possible just to speak in somebody else's voice. [Pete: Yeah. I think—] But it's *also* possible to in some way be caricaturizing, or characterizing or....

37:51 Pete: Yeah. That, that's why I'm showing, that's why I say the joking bit feels important to me— I don't dunno whether it's this or not— but I, I don't know. But maybe it was tipping into caricature. And obviously if it tips over into caricature, that's more *me* than *Aubrey*. It's not authentically Aubrey. Um, so I, I, I was definitely "speaking" in quote marks. Um, it was definitely Aubrey's voice, but the fact that it was done for my own amusement made me feel that there was some element of caricature there.

38:25 RTH: And, *and*, and, and I would say in, as in most things, human actually, if you really get right down to it, there's no, no clear dividing line here. I can be, [Pete: Yeah] I, I can be somewhere in the realm of speaking as Aubrey and, and in some lovingly jokingly way, way exaggerating it or characterizing it or...

38:49 Pete: Yes, [RTH: Or, or whatever.] Um, that, I mean, that, that's definitely the territory I feel we're in, but it's why I'm finding it hard to tease those things apart. [RTH: Yeah.] Uh, maybe it is a both/and situation rather than an either/or.

38:49 Russ comments: Pete has difficulty articulating things here, but it is worth noting that the difficulty here is *not* the same as the difficulty he had on the first or second sampling day. *There*, he had some difficulty disentangling what was or was not experienced, or what was or was not ongoing at the moment of a beep. *Here*, he is quite confident about the experiential and temporal aspects, but the *experience itself* is difficult—the experience itself does not easily fit into commonly used categories.

Whether Pete realizes it or not, it seems to me that he has made substantial progress in the task of describing inner experience with fidelity.

39:08 RTH: And, and I think that's true a lot of stuff.

39:10 Pete: Yeah. Okay.

39:12 RTH: So I'm, I'm happy with that portion, I think. [Pete: Yeah.] And then at the same time, I am seeing, does it seem like one image or one series of images, quick sequence of images?

39:27 Pete: Um... More, like, more actually like a movie. Um, so a lot of the images we've discussed, y'know, this week, last week, um, felt more like stills or webpages. This felt more like, um, me seeing my hand holding a rolling pin, hitting and bashing a chicken to make it flat. Um, and it was, I mean, it was almost like an action replay, um, of what I was *about* to do. [laughs] Uh, so it's not a replay, but y'know what I mean, it felt more like that. Like a, like a, like, like, um, like I said, like a film, like just as I would see it.

40:08 RTH: And I'm gathering that this is the phenomenon of *seeing*?

40:12 Pete: Yes.

40:13 RTH: In my imagination. [Pete: Yes.] I'm not ac— I'm not actually doing it, but I'm seeing it....

40:17 Pete: Yes. I'm seeing,

40:18 RTH: ...as opposed to just *knowing* that this is what I'm gonna do, it's,

40:21 Pete: Yeah, this is, yeah. *Seeing with moving images*, as it were.

40:24 RTH: Okay. And, and you say, "I see my hand on the rolling pin." In the real world, my hand would have to be on the rolling pin, but that doesn't mean I have to *see* it. So tell me exactly what you see.

40:36 Pete: I'm seeing, um, I'm seeing how I see now. Um, so, um,

40:44 RTH: One piece of chicken? Several pieces of chicken?

40:47 Pete: One, one piece of chicken, one chicken breast on a, um, um, board. I, I, I just, I just pulled all this stuff out, so it was like, um, it was *there*. Um, and the seeing in my head was almost like an overlay. Um, it wasn't an overlay cuz I didn't see it superimposed, but it was like what I was seeing. But, but it was, it was in what I was seeing in real life, as it were. Um, but front of head, it was the movie of me actually doing it. Um, and it looked *exactly* the same as if I was doing it. Um, it wasn't hazy. I can see my hand now, or I can imagine it hitting a rolling pin. I can imagine it hitting a chicken, that's what I was doing. Um, and it... Does that make sense? There was sort of no distinction between the real world and the, the imaginary world [inaudible]

41:45 RTH: So, so my, my experience is of seeing this happen, even though it's not exactly happening. Not actually happening.

41:54 Pete: Yes. Yes.

41:56 RTH: So there's no border around this, like I'm seeing a picture? [holds up hands to form a rectangle]

42:00 Pete: No, no, no, no, no.

42:01 RTH: And it is in color?

42:03 Pete: Yes.

42:04 RTH: Accurate color? [Pete: Yes.] As far as y'know.

42:07 Pete: Yeah.

42:08 RTH: Okay. And at one point you said "front of head." Did you, does, does this seem like...

42:20 Pete: Well, it's, it's more this distinction between, it, it, it, it, it feels weirdly superimposed onto what I'm seeing because it was so close to what was right in front of me in the real world. Um, but at the same time, it was not *literally* superimposed, y'know, it was not sitting over the other image. It, *it was in my head*. Um,

42:46 RTH: And does it seem like it's, does it seem like it's out there where it really is?

42:50 Pete: No, it feels like it's in my head, but it's, it's exact— it apart, apart from the crucial difference of the action happening, it's exactly the same as what I'm seeing.

43:03 RTH: So my real eyeballs are aimed at this chicken breast?

43:09 Pete: Chicken on a, on a, um, chopping board, rolling pin next to it. Yeah.

43:12 RTH: But at the moment of the beep, [Pete: Yeah.] my real eyeballs are not connected to my consciousness, whatever that means. I'm not *seeing* that. What I'm, *instead* I am seeing in my imagination the same scene except I'm pounding it.

43:28 Pete: Yes. Yeah, yeah.

43:31 RTH: But it doesn't seem like it's out there being pounded. It seems like it's somehow in my head and in and in the front of my head.

43:37 Pete: Yes. Yeah.

43:39 RTH: In the same way. Okay.

43:43 Pete: And then at some point in all this, I turn away from the real scene and see Nicole. Um,

43:50 RTH: But the imaginary scene doesn't turn away.

43:52 Pete: No. The imaginary scene doesn't turn away.

43:54 RTH: Or, or the imaginary scene you're transitioning someone.

43:58 Pete: Yes. Yeah, yeah. So, so the, the imaginary scene is, in my head, it, it seems, even when I've just turned. [RTH: Okay.] And then I see Nicole, and then the beep goes off, y'know.

44:09 RTH: Okay. So lemme give you another little lecture here about the, about the, the beep. The beep, the beep actually is, doesn't happen as in instantaneously in your experience. The, the beep in the real world takes a 700th of a second for the first cycle to occur, and then another 700th, so it takes a, it, the, the beep in, in the real world takes a little while to become a beep, y'know? [Pete: Yeah.] The, the electronics start to click the speaker in your, in your earphone or whatever, and all that takes a little bit of time.

44:42 And then your experience has to *register it* as a beep. And that does not happen immediately synchronize with the beep. That can be, y'know, quarter of a second, hundredth of a second, a millisecond— whatever *later*. [Pete: Yeah.] And, and it's not all, it's not necessarily the case that the, that the *visual processing*, whatever that is, of your experience processes the beep acquisition [Pete: Mm-hmm.] in the same timeframe as the *imaginary speaking* portion of your experience processes the beep. So the, the beep can arrive at different times. Y'know, all that stuff is very complicated. And, and, and I don't think there's any possible way to parse it out. So, but what that means is that it, it can both seem like it's there and not there at the same time, but because the beep actually can be experientially there and not there.

45:33 Pete: Yeah, yeah, yeah.

45:33 RTH: That's just the complication of, a limitation [Crosstalk] of the, of the process.

45:40 Pete: Yeah. Yeah.

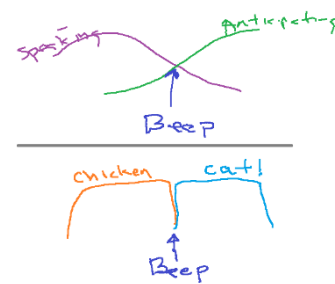
45:41 RTH: So, so I, I don't think we can ever say, and it's probably not even desirable to say or possible and... To say that the beep happened exactly at this time.

45:52 Pete: Yeah. Yeah.

45:53 RTH: But what, what I think we can do is we can, we can say, "well, it was certainly in here as opposed to, y'know, later on I was cutting up the chicken. It wasn't *then*."

46:02 Pete: Yeah, yeah, [RTH: And, uh...] yeah. I, I think, I think what I want to be clear about with this beep is it really did feel that there were some times when it seems like I'm holding two things simultaneously. Um, this really could feel like the moment of *transition*. And that's why I'm finding it hard to— these were not simultaneous things that, that chicken bashing and the cat. One followed the other. Um, so I guess that's what I want to be clear about. Um...

46:32 RTH: So, so when I drew this, [RTH holds up the same notepad] this was the last, the previous beep. This beep, this beep seems like I was bashing the chicken and it's about over with. And then I'm seeing cat, [Pete: Yeah.] and the beep comes sort of in.



46:48 Pete: Somewhere there. Yeah, exactly.

46:48 RTH: Something like that?

46:50 Pete: Yeah. Yeah.

46:54 RTH: Okay, then I think I'm good.

46:56 Pete: Lovely.

[Sample 3.5 discussion starts here](#)

46:57 RTH: Number 5.

47:03 Pete: Um, and this is a more, uh, image-based one. Um, so, um... I saw a, um, I guess what we call a flow diagram, might have been more like a binary tree. Um, it was, um, colorful, it had a black background, so, so there's sort of squares coming down and branches coming off. Um, there was, y'know, some squares were red, some were green, some were yellow. Um, it had a black background. Um, it looked very much, um, *illustrated*. Um, and by which I don't mean like, like *fancy* illustrated, I just mean like, um, I put here that I got the sense that it was from a textbook. Um, so, y'know, it had been, been done professionally. Um, there was no, um, no, no detail. So, um, it was, it was related to something I was reading at that moment. Um, but there was no detail in this flow diagram. I don't know whether it was right in connection with what I was reading, um, which is part of this book again on AI. But it was something I, I don't understand. So, um, um, so there, there was no detail and I, and I didn't think, *Oh! Y'know*, because we've talked before about images in my head where I can't make out the detail, but I know that it's this thing. Um, this, there was no detail and I didn't know whether it was right or, um, it was there. Um,

48:50 RTH: And by no detail do you mean no, like no words or no letters or whatever this is...?

48:54 Pete: No, no words. Um,

48:56 RTH: Even, even words, even words that are there, but you can't make 'em out?

49:07 Pete: Um... Strange, um, the only thing that I felt was there word-wise, like, again, cuz it felt like a textbook was almost, y'know, when it has like "Fig 1.2" or the "Figure 1.2."

49:20 RTH: The caption of the figure.

- 49:22 Pete: Yeah. That, um, but no, no words in the flow chart itself. Um, [RTH: Okay.] in, in fact, I'd go so far to say like, I knew it was empty. Um, it was the colors. And then there was some sort of caption, um, which added to this sense of, um, textbook-y. Um, but, but it wasn't a literal textbook in my head, because, um, I think I might have said it had a black background, which the books do not have. Um, but also it just *filled* my head. Um, again, again, when we've talked about images before, um, sometimes they seem bounded. Sometimes it seems like I'm looking to webpage and it's over here in my, in my head. This *filled my head*, um, uh, in, in a way, much like the bashing chicken thing. Um, I said it almost in front of my eyes, this felt just like, like it could have just been *there*. Um, again, I suppose that as a sense of textbook, but, um,
- 50:24 RTH: But in front of your, in front of your eyes, you're gesturing pretty close up. Do you, do you mean out at the distance that reading a textbook would be? Like, I'm seeing that—
- 50:32 Pete: No, no! It definitely wasn't that [inaudible] because it, because like I said, it was so big and all-encompassing in my head that it *wasn't like* reading a textbook. Um, it did actually feel a little bit more like it wouldn't have taken much to push it from here to here [gestures directly in front of him, then to a few inches forward]. Um, and that wouldn't have been the same as close reading. I just, it just, it just felt so visual. So visual that it felt like an ocular thing, um, I guess is more what I'm saying.
- 51:03 RTH: And, and you have said something about the colors, and the, the, was this, is my experience of the color primarily of the *colors*? Or of the flow chart that happens to be colored?
- 51:17 Pete: I think, actually it may primarily have been of the colors. I, I can still, I can still picture it quite clearly actually. Um, and the shapes, there were different shapes. Y'know, some, I won't draw it, but some, some were sort of hexagons, and some were rectangles. And one row was red, one row, one row was yellow, one row was green. Um, but so, so the shapes were a part, part of it, the actual overall shape of this flow chart or binary tree or whatever it was. Um, but the, the color was the main thing. So black, red, yellow, green was definitely the most striking thing.
- 51:59 RTH: ... So does that mean that it is more apt to say that at the moment of this beep, I am seeing a disp, this I'm, I'm seeing some colors, black, red, yellow, green, [Pete: Right.] and then when I have to tell you where, how these colors look, I could say, well, they look sort of like a flowchart and they look arranged like a flow chart, but primarily I'm interested in the colors. *Or* does it seem like the way you, the way you originally said was, I was seeing a flow chart and this flow chart happened to have some colors to it, but primarily I'm...
- 52:31 Pete: I, I'd say somewhere in between those, because I think it was more, I, it's definitely, I'm seeing a flow chart, so that was not [inaudible]. I'm seeing a flowchart, so maybe that is the main thing. But the most *striking aspect* of the flow chart were its colors.

52:45 RTH: Okay. Fair enough. So that, that's one of those things where in the, in, in the externally spoken word, things can be made to be really separate, but in the actual experiential world they're not.

52:58 Pete: Yeah.

53:00 RTH: They're not, and that's sort of the way it is. So the colors, the colors are more important than just as being indicators of different things in the flowchart?

53:13 Pete: Um, yes, I think so.

53:16 RTH: And by more important, I mean more attractive to me, more central to my, [Pete: Yes! Exactly!] my attention or whatever, but uh,

53:23 Pete: Yes, yeah, yeah, yeah.

53:28 RTH: And that's including the, the blackness. The blackness is as present to me as the redness and the...

53:34 Pete: Yeah, it wasn't just a missing background, it was a *black* background.

53:34 Russ comments: This seems to me to be an instance of what DES calls sensory awareness—where the colors themselves are of interest.

53:38 RTH: Mm-hmm. And, and have I forgotten or is it, is this beep all about that? There's my experience, [Crosstalk]

53:49 Pete: Yeah, yes that's, that's all. Yeah, that checks out. Yeah.

53:52 RTH: And then I guess I, I would like a little bit of context. So is, is the, what you're reading or thinking about flow chart-y or...?

54:01 Pete: So, um, probably I've got the, my kindle there almost probably by the passage. It was about um... It was about, it is the same book on AI, and it was about dopamine receptors in our body and how I, I think it's neural networks can work similarly. Um, or no, sorry, it's reinforcement learning can work similarly. Um, so sort of AI programming, I guess you'd say. And, um, and that just prompted this thing in my head of the flowchart. And it was, it was definitely related to what I've read, but this is where I say, like, the things I've just said, like "reinforcement learning," I know enough to know that there's not a flow chart, that's not a flow chart thing. Um, but the, the thought in my head was *definitely* related to it. It was, it was me trying to visualize this idea of reinforcement learning from AI-Stroke, what, there was an analogy being made with dopamine receptors from biology in our bodies, and this was me trying to give vision to it.

55:19 RTH: So I'm, I'm illustrating what I'm reading in some way.

- 55:22 Pete: Yes! Yeah, yeah, yeah. That's, that's a, that's a good way of putting it, illustrating it *wrongly*, um but illustrating it, yes.
- 55:28 RTH: Right. And, and, and separately from what the author... I mean, this, this is a, this is, this is not just *I am seeing what the author is describing*. This is, I'm illustrating it in *my way* [Pete: Yes.] In what the author has been trying to say in his way (or her way, whatever).
- 55:47 Pete: Yes, exactly. Exactly.
- 55:51 RTH: And I think I'm good.
- 55:53 Pete: Okay.
- 55:53 RTH: Number 6.

Sample 3.6 discussion starts here

- 56:00 Pete: I, I was still reading the same book, so there are a lot of, um, book-related thoughts. Um, but, um, so it, it's, it's again an image, um, and it's like a genial, oldish looking man. And, and I just read about the, um, futurist Ray Kurzweil. Um, and this was my head giving picture to him. Um, I don't exactly, I mean, even if you, I looked him up afterwards, so I kind of know what he looked like *now*, and I kind of knew what he looked like before, but certainly before, and even now, I couldn't tell you exactly what Ray Kurzweil looked like. Um, but this image, so this image was not perfect, but I knew it was him, um, in the manner of quite a few images we've talked about. Like, *I knew it was him*. Um, and I knew that this was *my version of him*. Um, it, it seemed like, um, the, um... I, I said it seemed like part of a college prospectus or something like that. I mean, he's a professorial type, it seemed like, um, an official photograph. Um, but it also seemed like it was, um, kind of, I'd say almost from the 1970s, um, or something like a kind of, it just seemed to give that American university of the 1970s vibe, and the quality of the photograph was 1970s and slightly faded. Um, and, but it also seemed like it was from a college prospectus in that all I could see was him.
- 57:51 RTH: His face, his face? His whole body?
- 57:54 Pete: It is his face and upper body. Um, it's very much like a, like I said, like an official photograph. Like it, it had been done at the university by a professional photographer. Um, and it felt like it, it was on a page, um, like say this, like a prospectus or something like that. Um, but I couldn't see the rest of the page. I couldn't see clearly that this was a book. Um, I, it felt like I'd zoomed into part of a page, is what it really felt like. So I, I knew, I knew there was a page around it. Um, but none of that was in my vision.
- 57:54 Russ comments: Pete is making a clear distinction between what he *sees* and what he *knows about what he is seeing*. Those are two very different things, and Pete is doing a good job of keeping them distinct.

58:35 RTH: And, and so I gather that I'm in the real world reading real about Ray Kurzweil, and now I'm illustrating for myself what I'm reading, basically. I'm, [Pete: Yes.] I'm reading about the guy and I'm seeing the guy.

58:49 Pete: Yeah. Yeah.

58:50 RTH: And it seems like I'm seeing him relatively clearly, or totally clearly, or?

58:55 Pete: Yeah, al— almost totally, clearly, but with a sense of doubt that that's what he looks like. So even as I was conjuring up this image, I mean, it's a very clear image actually. Um, but I also knew it was wrong at the same time.

59:22 RTH: Okay... Yep, I'm good. We gonna do this, we gonna do this again?

59:26 Pete: I would love to, if, if you are happy to.

59:28 RTH: All right, let's do it again.

59:30 Pete: Lovely.

59:32 RTH: Let me find my calendar.

59:40 Pete: Remind me, Russ, how many sessions do you advocate as a kind of...?

59:45 RTH: I would, I would say... I've, I would, I would say, I don't think there's any particular good answer to that. I used to do four, and now I, [Pete: Okay.] but now I'm, now I'm doing quite a few more than four, more, like eight or ten or something like that. But for, but for your purposes, so, so the, for our purposes, your purposes or whatever, I think four or more.

59:45 Russ comments: I believe that in our original discussion, I told Pete that it would have to be at least three sessions. The reason for the "about three" is that DES samplers generally get to be pretty good at the process on about the third day. Pete's sampling is a good example of that: he is much clearer *today* (his third day) about the distinctions that are necessary to DES. I wanted him to at least experience *that* before he wrote something about what it is like to be a participant in DES.

I don't really know how many more sessions we need before he gets answers to the questions he finds interesting.

1:00:13 Pete: Yeah, yeah.

1:00:14 RTH: But sooner or later you, you're gonna have to write about this and, and,

1:00:18 Pete: Yeah I, I, I do have a dead—I, well, I don't literally have a deadline, but I do know it's, um, we have an issue that goes to press, has gone to press and publishes next week. It's the issue after that. Um, so there *will be* a deadline probably in about like three

or four weeks or something. Um, but that's like, um, yeah so just however many you can squeeze in before then, I guess. [RTH: Okay.] Uh, also I can start the writing process before, before the session's finished as well. So that's fine.

1:00:48 RTH: And, and, and to, and to some degree I think that's, that can be desirable because you pin yourself down in writing and then you have another beep in it that shows, well, that's not really true, or whatever.

1:00:57 Pete: Yeah, exactly. I can test my own work.

1:00:59 RTH: But, but, but I also recognize that you gotta cut it off somewhere so that then you can just do the writing task.

1:01:08 Pete: Yeah. Yeah.

1:01:09 RTH: So I would, I would, I would say what in my head, I, I have in mind we're gonna do another time or two or three or something. And, and, [Pete: Yeah, that would be perfect.] and, and how many of those, whether there's one, two, or three, I think we can negotiate as we go.

1:01:22 Pete: Yeah, okay. That's great.

They compare calendars

1:02:12 Pete: Yeah, perfect.

1:02:14 RTH: And so you're gonna wear, you'll wear the beeper either on that day or the day before.

1:02:17 Pete: Yes, precisely.

1:02:20 RTH: And in the meantime, I will send you a transcript and with comments in it as I've been doing, and then...

1:02:26 Pete: Yeah. I, I like reading those, it's so— yeah. [crosstalk]

1:02:28 RTH: And I think I've also been sending you the video. How, is that true?

1:02:32 Pete: You have. I feel like I might, I'll go back through my files. I think I might be missing one video. Um, so if you can still dig them out.

1:02:40 RTH: I can, I've got 'em all. So lemme [Pete: Okay, great.] Lemme, lemme know, lemme know if you discovered that I haven't since something or that something's got [Pete: I'll have a look.] lost or whatever.

1:02:48 Pete: Perfect.

1:02:50 RTH: Alright.

1:02:51 Pete: Great. And I'll get your, I'll get your invite, I'll use your invite to, to Wednesday.

1:02:56 RTH: Okay. Sounds like a plan.

1:02:58 Pete: Perfect. Lovely. Thanks so much Russ. See you soon.

1:03:00 RTH: See you.

1:03:01 Pete: Bye.